

ABSTRAK

PENGALAMAN ARTISTIK DAN PENGALAMAN ESTETIK PENARI BEDHAYA DI TENGAH PERTARUNGAN MODAL DALAM PERTUNJUKAN TARI DI KERATON YOGYAKARTA

Fitriana Indriasari
Universitas Sanata Dharma
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Penelitian ini membahas dinamika para penari Bedhaya di Keraton Yogyakarta, yang dirumuskan dalam tiga pertanyaan. Pertama, bagaimana para penari memahami dan memaknai Tari Bedhaya. Kedua, bagaimana laku spiritual yang dipraktikkan para penari Bedhaya melahirkan pengalaman artistik dan pengalaman estetik pada mereka. Ketiga, dalam arena seni pertunjukan Tari Bedhaya di Keraton Yogyakarta, seperti apa pertarungan yang terjadi antara modal ekonomi, modal sosial, modal budaya, dan modal simbolik di kalangan para penari. Metode penelitian ini menggunakan pendekatan kualitatif interpretatif. Data diperoleh melalui pengamatan langsung, wawancara mendalam, dan analisis dokumen terkait aktivitas latihan, proses ritual, serta pengalaman hidup para penari Bedhaya. Analisis data dilakukan dengan mendialogkan gagasan Schechner tentang pertunjukan dan gagasan Bourdieu tentang arena dan modal. Hasil penelitian menunjukkan bahwa Tari Bedhaya membentuk penari melalui proses disiplin yang melibatkan teknik artistik dan aspek spiritual. Penari yang berasal dari keturunan Abdi Dalem memiliki modal simbolik yang lebih kuat karena hubungan kekerabatan dan legitimasi tradisi yang telah diwariskan secara turun-temurun. Penari yang berasal dari luar keraton perlu membangun pengakuan melalui keterampilan artistik, kesetiaan, dan proses penyesuaian terhadap kebiasaan keraton. Perbedaan latar belakang tersebut menghasilkan dinamika sosial berupa negosiasi mengenai posisi, legitimasi, serta persaingan di kalangan penari Bedhaya.

Kata Kunci: Arena, Laku Spiritual, Modal, Penari Bedhaya, Pengalaman Estetik.

ABSTRACT

This study discusses the dynamics of Bedhaya dancers in the Yogyakarta Palace, which is formulated in three questions. First, how the dancers understand and interpret the Bedhaya Dance. Second, how the spiritual practices practiced by the Bedhaya dancers give birth to artistic experiences and aesthetic experiences in them. Third, in the performing art arena of the Bedhaya Dance at the Yogyakarta palace, what kind of battle is there between economic capital, social capital, cultural capital, and symbolic capital among the dancers. This research method uses an interpretive qualitative approach. Data was obtained through direct observation, in-depth interviews, and document analysis related to training activities, ritual processes, and life experiences of Bedhaya dancers. Data analysis was carried out by dialogizing Schechner's ideas about performance and Bourdieu's ideas about arena and capital. The results of the study show that Bedhaya dance forms dancers through a disciplinary process involving artistic techniques and spiritual aspects. Dancers who come from the descendants of Abdi Dalem have a stronger symbolic capital because of kinship relationships and the legitimacy of traditions that have been inherited from generation to generation. Dancers from outside the palace need to build recognition through artistic skills, loyalty, and the process of adjusting to the palace's customs. These differences in backgrounds resulted in social dynamics in the form of negotiations regarding position, legitimacy, and competition among Bedhaya dancers.

Keywords: *Aesthetic Experiences, Arena, Capital, Dancers, Spiritual Practice.*